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although (little as we sympathize with the school of which Verdi may be said to stand at the head) we should ourselves prefer the spontaneous style of writing by which the composer first gained a widely spread popularity, his new opera is at least entitled to respect, as the earnest attempt of a composer to escape from a style which his better nature must have whispered to him was inartistic and unreal.

THE CHARITY CHILDREN AT ST. PAUL'S.

THE annual meeting of the charity children at St. Paul's—always an interesting event, not only to those who love to hear the fresh voices of the youthful vocalists joined in praise to their Maker, but to others who look upon the vast assemblage as an interesting and gladdening sight—took place on the 6th ult., with even more than ordinary success. Between four and five thousand children assembled on this occasion; and it reflects much credit upon those whose duty it was to seat so large a number, that they were all conducted to their places with the utmost order and regularity. The service, in addition to the organ accompaniment, was aided in certain passages by four trumpets, played by Messrs. T. Harper, Irwin, Jones, and Ward, and by the drums, at which Mr. Pheasant presided. It is unnecessary to dwell upon the thrilling effect produced by the *Old Hundredth*, the *Hallelujah*, and, in fact, all the music in which the children joined—including the Apostle's Creed and the Lord's Prayer, in which the young choristers are now allowed to take part—but it should be recorded, to the credit of the Vicar-Choral, H. Buckland, and Mr. George Cooper, the deputy organist of St. Paul's, who have worked so zealously at the rehearsals, that the children proved themselves not only more worthy than ever of the trust reposed in them, but made the listeners long that they had been permitted to take even a larger share in the service. Knowing how difficult it is to introduce innovations at an old-world celebration like this, we cannot help expressing unfeigned delight that Mr. Goss, to whom all real musicians look for the best church music of the day, should have been allowed to replace Dr. Boyce, whose *Te Deum* and *Jubilate* appeared likely to become as permanent fixtures here as the ball and cross of St. Paul's themselves. We have already spoken of the merits of Mr. Goss's *Te Deum* and *Jubilate*, and have only to add that on the present occasion they were sung with the most commendable precision, Mr. Buckland conducting and Mr. George Cooper presiding at the organ with a care and earnestness befitting their high reputation. The *preces* and *responses* were by Tallis, and Mendelssohn's chorale from *St. Paul*, "Sleepers, wake, a voice is calling," was sung before the sermon, which was eloquently preached by the Bishop of Carlisle. The Rev. J. V. Povah (minor canon) intoned the prayers; and the lessons were read by the Rev. W. Calvert (minor canon).

Miss Agnes Zimmermann gave an evening concert at the Hanover Square Rooms, on the 6th ult., which was numerously attended. The programme contained two classical works, which amply tested not only the executive but the mental qualities of the concert-giver—Beethoven's *Kreutzer* Sonata, for pianoforte and violin, and Mendelssohn's Trio in D minor, for pianoforte, violin, and violoncello—in both of which, however, she proved that she was fully equal to the occasion. Miss Zimmermann's innate musical faculties are of the highest order; and having been trained in that solid and intellectual school of pianoforte playing which alone can form a perfect artist, she is enabled to approach all styles of music with equal readiness. Of this power she gave abundant evidence by the performance of the two works already mentioned, a Canon, Sarabande and Gigue of her own composition (written with the true flavour of the old school), a Nocturne by Chopin, and a light and graceful study of Henselt's (*Si l'Oiseau s'élève*), the last of which she threw off with so much animation as to elicit an enthusiastic encore. In Beethoven's Sonata and Mendelssohn's Trio she was ably assisted by Herr Leopold Auer (violin), and Herr Daubert (violoncello). Miss Edith Wynne was the solo vocalist; and was exceedingly successful in a song "Give," by A. S. Sullivan, and another called "The Exile," the composition of the concert-giver. An important feature of the concert was the part-singing of Mr. Joseph Barnby's choir, consisting of about two hundred voices. Several of Miss Zimmermann's part-songs were given, the best of which we consider to be the "Fairy's Song" (encored), of which we made favourable mention on the occasion of the first appearance of Mr. Barnby's choir at St. James's Hall. Mr. Henry Smart's characteristic composition, "The Curfew," was most enthusiastically encored, a compliment which was also paid to Miss Zimmermann's part-song, "Good morrow." The concert was in every respect highly successful.

A CONCERT was given on the 28th May by the Euphonia Choir, at the Bethnal Green-road Chapel School-room, in aid of the Twigg Folly Sunday Schools Building Fund. The first part was devoted to the performance of Mozart's *Twelfth Mass*, which was exceedingly well rendered by the choir and its highly efficient band. In the second part a miscellaneous selection of choral and solo music was well given; and the concert afforded the utmost satisfaction to a numerous audience. Mr. G. Wells (to whose admirable training the choir is indebted for its rapid improvement) conducted, and Mr. Peacock led the band.

MADAME BERGER LASCELLES and Mr. Francesco Berger gave their Annual Morning Concert at the Hanover-square Rooms, on the 14th ult. The programme contained several very

excellent specimens both of the classical and popular school, amongst the former of which we must mention Mendelssohn's Trio in D minor, which was well played by Mr. Francesco Berger, Herr Louis Ries, and Herr Lidel. The pianoforte solos introduced by Mr. Berger were much and deservedly applauded; and Madame Berger Lascelles was also highly successful in all her songs. The concert-givers were assisted by many eminent artists, both in the vocal and instrumental department.

THE Pianoforte Recitals given by Mr. Alexander Cooper during the past month at the Beethoven Rooms, Harley-street, have been almost exclusively devoted to classical music; and have been well attended by a highly appreciative audience. The blending of the old and modern styles of pianoforte writing has been well kept in view in the selection of compositions at each concert; and Mr. Cooper's performance has fully proved him to be capable of interpreting the works of distinctly opposite schools. Each Recital has been agreeably diversified by a selection of vocal music.

A CONCERT was given by the Tonic Choral Union at St. James's Hall on the 4th ult., the programme comprising a very excellent selection of music, the first part chiefly taken from the Oratorios of Handel and Mendelssohn, and the second part consisting of Part-songs, Glees, &c., by various composers. There were also several solos during the evening. The concert was highly successful.

THE Victoria Park Sacred Choral Association, whose objects, amongst others, is to furnish and maintain a Choir for the chapel of the City of London Hospital for diseases of the Chest, assisted on Sunday, the 2nd ult., in the Choral Services, being the Seventh Anniversary of the opening of the Chapel. The anthems selected on the occasion were "Blessed is he that considereth the poor and needy," and "I will lift up mine eyes." The handsome sum of £66 was realised by the collections, which, it is understood, exceeds all the previous anniversaries put together. It is gratifying to find that within less than a year this comparatively unknown place of worship has become so changed as to be thronged with attendants on its services, greatly increased in the number of its communicants, and considered worthy of the expenditure of a considerable sum upon it for their better convenience. Whether the inference that music has had some influence in the matter be a correct one, or otherwise, the gratifying nature of the results alluded to cannot at least be doubted.

MR. ARTHUR O'LEARY'S Matinée took place on Wednesday the 5th ult., and was attended by a numerous and fashionable audience. To the disappointment of those present, Madame Rosetta O'Leary did not appear, being prevented by a severe cold from singing. Miss Banks, however, gave two songs in addition to those allotted to her, and was greatly admired. Mr. O'Leary performed Beethoven's grand Trio in D, with Messrs. Wiener and Aylward, and besides other concerted music, played some of his new compositions for the pianoforte, all of which were highly appreciated by the audience. The concert was deservedly successful.

THE Second and Third Pianoforte Recitals of Mr. Walter Macfarren in every respect sustained the high character he has always endeavoured to give to these concerts, the programmes containing the names of those composers who take the foremost rank as writers of chamber music. Amongst the most prominent pieces performed were Schumann's Trio in F (Op. 80) for pianoforte, violin, and violoncello, Mendelssohn's Variations Concertantes (Op. 17) for pianoforte and violoncello, a Trio in E by G. A. Macfarren, for pianoforte, violin, and violoncello, and Kate Thompson's Trio in D minor, for the same instruments. Mr. Macfarren also played some lighter works of his own composition, all of which were received with the utmost favour. Some of these—especially a graceful trifle, called "A Wild Rose" and a Mazurka entitled "Perdita," are likely to become popular. Four Romances for violin and pianoforte (in which the concert-giver was ably assisted by M. Sainton) are amongst the best specimens of Mr. Macfarren's writings. Nos. 3 and 4 (a Canzonet and Idyll) are particularly pleasing; and were received with special marks of approval by the audience.

MR. HENRY REGALDI'S Evening Concert took place at the Beethoven Rooms on the 31st May, when a sacred Cantata "The Universal Hymn," the composition of the concert-giver, was produced with much success. The principal parts in this Cantata were sustained by Miss Lucia Fosbroke, Mr. Wilbye Cooper, and Mr. Chaplin Henry. During the evening Mr. Regaldi sang a song (the words and music by himself) called "The Soldier's Farewell," and also took part in a duet of his own composition "The Stilly Hour," in which he was assisted by Miss Lucia Fosbroke. The solo vocalists (besides the concert-giver) were Mrs. Poole, Madame Laura Baxter, Mr. Wilbye Cooper, and Mr. Chaplin Henry. The instrumentalists were Mr. Henry Baumer (pianoforte) and Herr Svendsen (flute). Several part-songs were also given by an efficient body of choristers, probably belonging to Mr. Leslie's choir, the members of which must no doubt have felt the utmost sympathy for Mr. Regaldi (who is well known at Mr. Leslie's concerts) as we understand that this was his first appearance since a long and very severe illness.

THE CONCERT of Mr. John Balsir Chatterton, which took place at Drury Lane Theatre on the 25th May, although called a "Harp Concert," contained some music quite apart from